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Professor John Crowe Ransom will read selections from T. S. Eliot's poetry.

Ransom to Participate In T. S. Eliot Tribute

A memorial reading and discussion of the works of the late T. S. Eliot is to be held Sunday at 5:00 P.M. in the Hill Theatre. Formally entitled "A Tribute to T. S. Eliot," the program will feature a brief address by John Crowe Ransom, Carnegie Professor of Poetry Emeritus.

Following Mr. Ransom's talk, several members of the English department and three students will recite selected works of the poet and dramatist who died last Monday at the age of 77. Gerrit Roelofs will read part of "Burnt

Norton" and all of "Little Gidding"; Anthony Bing will do "Marina"; Philip Church, "The Journey of the Magi"; Norman Feltes, part of "Burnt Norton"; David Madden, part of "The Wasteland"; and Robert Daniel will recite an excerpt from one of Eliot's dramatic works. Among the students, Edward Heimerdinger will read "The Hollow Man"; Edward Halliwell, "The Love Song of J. Alfred Prufrock"; and Carl Thayer will do "Prelude."

Admission is free and the public is invited. Printed programs will be distributed at the door.

Baly Prepares Plans For Mid-East Program

by Howard Levy

The Great Lakes Colleges Association has chosen Kenyon to create a unique program in Arabic studies. A faculty committee under the chairmanship of Professor A. Denis Baly is preparing plans for a new department which will examine the total culture of the Middle East.

"It is the conviction of many of the faculty," explained Mr. Baly, "that a general weakness exists here in non-Western studies. Work in this field is rich and varied, and the problems of the Middle East in particular have very acute political importance. They must be treated in greater depth than at present."

To finance the program, which includes a year of study abroad, Kenyon has asked for support under the National Defense Education Act, which provides up to 50% of the costs. In addition, support will be sought from several foundations in the near future. The G. L. C. A. has already arranged for other programs of study featuring a year in India or Japan, but Kenyon will have sole responsibility as liaison in the Middle East, possibly at the University of Beirut in Lebanon.

Kenyon was selected to be the liaison in this area largely because of the experience of Professor Paul M. Titus, who acted as Advisor for Economic Development in Jordan in 1962-1963, and Professor Baly, a longtime scholar

of the Middle East. "The Arabic language and literature form one key to our understanding of the area. We hope to bring in a specialist from the Middle East to this subject," Mr. Baly told *The Collegian*. In addition, next year Mr. Baly will teach a course in the culture, geography, politics, and religion of such countries as Egypt, Iraq, Jordan, Lebanon, Syria, and the Yemen.

As the department develops over the next three years, it will cover the cultural, economic, and political relationships of the above nations with various non-Arab nations, including Israel and Turkey. Dean Bruce Haywood, viewing the direction of the program, emphasized the fact that "this type of 'in depth' study lies in the Kenyon tradition in the best sense, for we hope to have required courses for specialists in areas of non-Western cultures and to bridge the gaps between them. We must serve two publics, and broaden the horizons of both the humanists and the technicians."

BERGH CHOSEN EDITOR

by Charles Verral

Military Ball Shows New Face, Simone to Sing, Cadets Swing

by Richard Shapiro

With a concert and two dances on the schedule and many other activities on the side, "all trends point towards making Military Ball the Winter break Kenyon students have desired," declared Commander Jerry Reynolds of the Arnold Air Society.

Miss Nina Simone will sing in Rosse Breezeway from 8:30 to 10:30 on Friday night, February 5. Immediately afterwards the I.F.C. and Social Committee will sponsor a casual combo-party downstairs in Dempsey lounge, with beer on hand. The concert cost is \$1.50 for Kenyon Students and \$2.50 for visitors; dance tickets are \$1 a head or by blocks sold through the fraternities.

Individuals or fraternities will hold parties Saturday afternoon, and kegs will be tapped on the Hill. For couples who enjoy wrestling, a meet will be held at 2:30 in the Field House.

Saturday evening again the fraternities will party, until Terry and the Twilights, a lively five-piece band with a singer, entertain couples or stags who have paid their \$2.50 admission in Rosse Hall from 10 to 2.

Miss Simone, a Southern-born songstress who attended Julliard School of Music and has performed at Carnegie Hall, has gained a well-deserved reputation as a jazz singer. She has recently added blues and folk music to her repertoire, performed in the jazz style. A vivacious and mercurial performer, she is always warm towards a receptive audience.

Tickets for the concert and the dance will be sold outside the Dean's office during the week of February 1st; they will also be sold at the events, although students are urged especially to buy their concert tickets early because of the limited seating in Rosse Hall.

"The Aerospace Age" is the weekend's theme, and in keeping with it, three exhibits will highlight Saturday's dance: an 8-ft. Continued on page 4, col. 3.

Council Considers Women Hours

At its first two meetings of this year, the Student Council elected five non-Council members to next year's Social Committee, recommended to the Senate that women's hours be extended, and discussed an alleged violation of a student's constitutional rights by the Judicial Board.

The five nonmembers of the Student Council elected to the Social Committee for next year are: Timothy Holder, Alan Rothenberg (who was subsequently elected chairman by the Committee), Raymond Pfeiffer, Michael Dyslan, and John Cocks.

Council members reported that an informal poll among their various divisions indicated that an overwhelming majority of the student body favors allowing women in dormitories after 9:00 A.M. on Saturdays and Sundays. President Hamilton expressed doubt that the Senate would pass such a rule change and suggested that a more formal poll with voting by ballot might have a greater effect. He added a possible objection to the change—that students might want to take showers or wash in the mornings. Council seemed agreed that few, if any students, were worried about taking showers in the mornings and that a formal poll would be a waste of time, since even with it the Senate probably would not change the rule.

Acting Judicial Board Observer William Wright reported that a student had been placed on social probation for the rest of the year for selling beer to local boys, adding that he was not informed that his case was being considered until five hours before the hearing and not informed of the specific

charges until the hearing itself. Barry Bergh, a member of the Board, defended the Board's action by saying that they had to hear the case at that particular time and would gladly have postponed the hearing if they could have. After some discussion, the Council appointed a committee to study this particular case. At Council's second meeting, President Hamilton said that the Board's chairman, Professor Yow, had assured him that nothing of this sort would ever happen again.

Council accepted the resignations of Robert Schwartz and Kemp Mitchell and seated Barry Bergh and John Schweppe to succeed them. Michael Underwood suggested that Council should go on record as favoring continuity of Council membership. Noting that some fraternities require that the Vice-President be Council representative *ex officio*, he said that this is good in promoting responsibility, but bad in promoting continuity.

Council will discuss, at its meeting January 18, the proposals of the Campus Senate for a change in policy on alcoholic beverages. It has the power to, and undoubtedly will, recommend amendments, although the Senate will not have to pass the amendments along with the final passage of the policy.

The new Editor of *The Kenyon Collegian* is Barry M. Bergh, '66. He was appointed late Tuesday afternoon in a special meeting of the Publications Board and took office immediately.

The two other candidates were James Ceaser, '67 and Jerome Yurch, '68. Mr. Yurch served as second-in-command under the Burr administration and as Acting Editor until a new Editor could be formally chosen.

In a statement made before the Publications Board, Mr. Bergh discussed his candidacy and his proposals for improving *The Collegian*. Saying he believes that "the next editor of *The Collegian* has his work cut out for him," he listed seven areas which he felt would "demand immediate attention." These areas are: the raising of additional money in order to assure publication through the end of the year, the improvement of the newspaper's public relations, the need to make *The Collegian* "a springboard for ideas," the institution of more business-like and permanent organization, better writing, and a constant search for talent.

After naming his proposed staff, Mr. Bergh concluded: "We would solicit the cooperation of all who have ever worked or been connected with *The Collegian*. With the cooperation of my colleagues applying for the editorship and the endorsement of the Publications Board, I am confident we can produce a newspaper that will reflect well on ourselves and the College."

Cinema Group Will Analyze Film Origins

The new course in "The Art and History of the Cinema" will hold its first official meeting on Thursday, January 21 at 8:15 in the evening in Room 307 of New Mather. Having undergone two previous organizational meetings the members of the course, which is on a general rather than selective basis due to difficulties in restricting the size of the class will have their first assignment prepared — first fifty-four pages "The Liveliest Art", by Arthur Knight, an introductory text on the art form. Also at that time a member of the class will deliver a twenty-minute speech on an assigned topic, probably concerning the origin of the cinema.

Mr. David Madden of the English Department and John Cocks, president of the Film Society, emphasize that the course is now open to all. They expect a large, consistent attendance.

The Kenyon Collegian

A JOURNAL OF STUDENT OPINION

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The Collegian utilizes the resources of the College News Bureau.

"... were it left to me to decide whether we should have a government without newspapers or newspapers without government, I should not hesitate a moment to prefer the latter." — Thomas Jefferson.

Journal of Student Opinion

No doubt readers will notice the return of "A Journal of Student Opinion" to our banner. We no longer intend to avoid issues or pretend that problems do not exist. We refuse to print saccharine approval of abuses and failings at this college. We seek to satisfy neither discontented quarters nor the powers-that-be, but we do seek to stimulate controversy.

We intend to discuss frankly the problems that beset us. This is, lest anyone forget, a student newspaper. Its purpose is not to echo student apathy and know-nothingism, but to present articulate, constructive proposals on current issues. Lately, discussion of student problems has been confined too much to closed sessions of the Campus Senate. Responsibility for the formulation of new proposals concerning student problems has been left in the hands of too few students, or no students at all.

We shall take stands in order to force discussion of problems that should be of vital concern to every student, but which are now the concern only of subcommittees of the Student Council and the Campus Senate. Readers can expect to see opinions in this column on drinking at Kenyon, on the curriculum, on the women's college, and on other issues. We look forward to the assembly on Monday and to a full discussion of the Campus Senate's proposal in our next issue.

Responsibility in journalism involves facing reality. Our responsibility is to "square-off" with the issues. Our goal is to prevent Kenyon from compromising herself with the mediocrity that has overcome so many American colleges.

Respect Due Art Treasures

The tampering with paintings on display in the Chalmers library is deplorable. Kenyon's library and cultural displays are set in a climate of almost complete freedom. There are no book checks by security guards, nor are the art displays in glass cases. Such freedom, however, requires corresponding responsibility. When individual students turn to capricious acts, they should be aware of the penalty they are imposing on the entire community.

We advise the pranksters to turn their attention to a more enhancing and easier venture, viz., donation to the fund that will finance the restoration of Kenyon's art treasures. Mr. Slate reports considerable progress towards this goal, and hopes to reach it by the end of the year. We urge Kenyon students to help.

Good Job

Despite the rather desperate situation that has existed since the retirement of the previous editor, two issues of the *Collegian* have been published. Laurels are seldom awarded at Kenyon, and even more seldom appear in the columns of this newspaper, but the thankless job performed by Acting Editor Jerry Yurch and his Assistant Editor, Charles Verral distinguish them for their dedication to this college and the *Collegian*.



T. S. Eliot 1888-1965

Heimerdinger Plays Macbeth; Michael Calls Roelofs "A Natural"

As its winter play, the Kenyon Dramatic Club will present five performances of William Shakespeare's *Macbeth*. The production will star Ted Heimerdinger and Marjorie Johnson as Lord and Lady Macbeth and will be directed by Professor James Michael, Chairman of the Drama Department.

Shakespeare has always drawn large audiences at Kenyon. This year Mike O'Brien, the Publicity Director for the play, expects even larger ones due to a special "gate attraction," the appearance of Professor Gerrit Roelofs in the

comic-relief role of The Porter. Professor Roelofs has successfully performed this role elsewhere and is considered by Professor Michael to be a "natural" for the part.

Professor Michael will be assisted by Mr. Birtwhistle, also of the Drama Department and the director of the Fall play, *The Visit*. Mr. Antony Bing of the English Department will be the musical coordinator. Others on the production staff are: Skip Crouse (Producer), Richard Kochman (Stage Manager), William Gibson (props), Mike Berryhill (scenery), Chris Wilson (lighting), Mrs. Tracy Scudder (costumes), Dave Land (makeup) and Ed McGuire (sounds).

The Drama Club announces the January 21 performance of Ghelardro's *Three Actors in Search of their Drama*, to be given in the Hill Theatre.

Directed by James Cowlin, the production is entirely under the auspices of the Drama Club. The play concerns the relations of a love triangle, played by Judith Goodhand, Hank Webster, and Perry Gray, both in and out of a play-within-the-play.

Short Takes

William Schubart and Michael Schiller, two Kenyon students, will be represented in the forthcoming *Great Lakes Anthology*. The anthology is published each year as a compendium of the more noteworthy literary achievements of students in member colleges of the Great Lakes Association. Both Schiller and Schubart have contributed previously published poems to the anthology.

SCLC Asks Freedom Volunteers

by Richard G. Freeman

The Reverend Martin Luther King's Southern Christian Leadership Conference has asked Kenyon students to join its freedom crusade. In a letter received, the Reverend W. M. McCallum, Acting Chaplain of the College, Mr. King outlined the major operandi of the program and proved its strength in Mississippi last summer.

"In community after community, American leaders have come to realize that their long hope lies in the ballot. Consequently, the Southern Christian Leadership Conference has selected seventy-five rural counties and six urban counties in Georgia, South Carolina, Florida, and Virginia to be the scene of a week Summer Project. Mass voter registration drives and political education are the main thrusts of this program.

The project depends on the recruitment of five hundred motivated and dedicated citizens from the academic community who are willing to have a summer's work repaid not with money, but with a new insight into America and renewed hope in the courage of the human spirit."

On acceptance into the program, each participant receives a reading list of books to acquaint him with the mood of the South and with the civil rights problem. The techniques and problems of voter registration are examined in the week of intensive orientation that precedes the trip South.

All those interested are urged to see Mr. McCallum immediately.

Exhibition Is Shipped

The exhibition of Modern Religious Prints on display at the Robert Bowen Brown Gallery in Chalmers Memorial Library has been taken down following a successful two-week showing.

Nearly a thousand viewers saw the display of 48 pictures, representing the work of 32 artists, which had been on loan from the Museum of Modern Art, New York City.

Originally scheduled to be at Kenyon until January 28, the exhibition, which is currently on tour, was taken down for shipping.

"Howzat?" Department

In an effort to appeal to the more refined gourmet tastes on campus, the Kenyon College Coffee Shop made several additions to its menu on a one-night-experimental basis last Sunday.

From the fountain a fried tomato sundae (\$1.60) was added to the other sundae types, while at the grill were featured such new items as: a grilled orange sherbert sandwich (\$3.49), a western and jelly sandwich (\$1.47), and a cherries jubilee sandwich (\$3.45—on toast \$35.00). Chocolate-covered pretzels were also made available at fifty cents each.

Unfortunately it was found that the gourmet appeal here is virtually nonexistent, as not one of these items sold at all. As a result, these particular items will be removed from the menu until and unless there is detected a popular demand for their return.

NEWS FROM THE KENYON COLLEGE BOOKSHOP

Will the students who purchased copies of Moses Hadas' *HISTORY OF GREEK LITERATURE*, return them to the Bookshop for credit. There is a serious misprint in this shipment.

New paperback books from Harper and Row, Prentice Hall, MacMillan and the University of Chicago. Best sellers in stock:

HERZOG	Bellow
THE MAN	Wallace
JULIAN	Vidal
THE LOST CITY	Gunther
CANDY	Southern and Hoffenberg
MARKINGS	Hammarkjöld
THE KENNEDY WIT	Adler
THE BRIGADIER AND THE GOLF WIDOW	Cheever
ANYONE GOT A MATCH	Shulman
AN INFINITY OF MIRRORS	Condor

WE ARE EXPECTING A NEW RECORD SHIPMENT
OF LP's AND 45's VERY SOON

THIS WEEK IN ROSSE HALL



Gary Crant portrays an intense paleontologist in pursuit of a missing fibia and Katherine Hepburn plays a whimsical heiress in pursuit of Gary Crant, as both wind up pursuing a snow leopard named "baby" in *Bringing Up Baby* this week at Rosse Hall. Howard Hawks produced and directed this vintage thirties' farce which presents two comic bellweathers at their urbane best.

On the same bill is Keith MacKenzie's *The Exiles*, a quiet, evocative, semi-documentary study of a group of contemporary American Indians in Los Angeles. The film was shown to wide and justifiable acclaim at the first New York Film Festival.

Alexander Calder and Kenyon

Richard Freeman,
Associate Editor

Alexander Calder, who has done more in a lifetime of creation to prove the wonders of scrap metal than the Japanese could do in four years of destruction, is currently enjoying a new reputation vis a vis the Guggenheim Museum's devotion of its pillbox quarters to a retrospective exhibit of his works.

Mr. Calder's stock-in-trade is a unique type of sculpture known as the mobile — roughly, systems of miraculously balanced free-moving forms, which have grown in acceptance until today, when one may find them punctuating the decor of hotels, cocktail lounges, Esso stations, and other places where American art absurdly makes its home. All this by now is tired fact. But what everyone does not know, notably the unsuspecting Guggenheim, is that one of Calder's balancing arts hangs in Rosse Hall at Kenyon College — conspicuously, eyes left as you enter. Called "Vertical White Frame" the mobile, built in 1936, measures six feet by eight feet.

In simple terms, it consists of two racks of objects, mostly imaginative forms, including amorously-shaped intersecting planes, two disks, something resembling a battered oilcan, and something else quite easily identifiable as a cutout fish. The colors are simple: red, green, orange, yellow and blue. In all, the arrangement is neither as sophisticated nor attractive as Calder's later works, for it lacks the delicate acrobatic sense that went into making, say, the Mercury Fountain at the Spanish Pavilion of the 1937 Paris Exhibition; it lacks also the intensity demonstrated in Calder's latest and most celebrated creations, the stabiles — muscular statuary constructed out of intersecting wrought iron planes.

The donor, Mrs. Charlotte Whitney Allen of Rochester, New York, included with her donation a sheaf of letters that the sculptor had sent her between the years 1935 and 1950. These plus the letters sent Mrs. Allen from the college provide an adequate history of the mobile and are kept in the college archive along

with Calder's original sketches. A close friend of the donor, Calder sent her the mobile as a surprise gift, wrapped in six large bundles complete with instructions for assembling. Apparently charmed by the thought, Mrs. Allen had somebody wire and nail the thing together whereupon she placed it in her garden. There it stayed for fourteen years until 1950 when Charles Riker, head of the department of English at the Eastman School of Music in Rochester and an alumnus of Kenyon College (class of 1927) convinced Mrs. Allen that the mobile should go on permanent exhibition and that Kenyon was as good a place as any. In January of 1951, Mr. Wyman Parker, then Head Librarian of the old library, located in what is now Ransom Hall, acknowledged receipt of "Vertical White Frame" and had it placed near the stairwell in the library. By order of President Lund, it was transplanted to Rosse Hall in 1958.

Community reaction was vocal and wide-ranging. To those who considered "Vertical White Frame" an atrocity there was an equal number who praised it as a *tour de force*. The general reaction, though, was one of appreciation. The college felt honored to be graced with the name, if not the best effort, of Alexander Calder.

The students reacted with characteristic archness and spontaneity. Two days after the installation of Calder's work, there appeared suspended from the thirty-foot ceiling in the main reading room of the library a bizarre construction of battered soup cans, high heels, and broken pieces of tin. An accompanying monograph explained that the makeshift mobile, entitled "PICK-UP" was: "a mobile in three dimensions — two of which are surface, and the third the spirit or plot." The explication went on in an extremely labored parody of art criticism to describe the exhibition as the graphic picture of a seduction.

In a letter to Mrs. Allen, Mr. Parker recounted the incident, requesting that the details be passed on to Mr. Calder and concluding: "It was quite clever but the janitor didn't like it and removed it after several days."

Though the sculptor's reaction is not on record, the stunt probably would have pleased the exuberant and playful Calder. Indeed, the technique employed does not differ widely from the sculptor's own. Asked once to outline the materials that go into his mobiles he said: "I like broken wineglasses on stems, old car parts, old spring beds, smashed tin cans, bits of brass embedded in asphalt, and I love pieces of red glass that come out of tail lights."

Calder's eccentricities are innumerable. He prefers to sit on tree stumps while he works. He and his wife, who is the niece of Henry and William James, drive a 1923 red-upholstered La Salle; usually she drives while he sits beside her and indulges in his favorite pastime-knitting. Calder's studio, a large red barn in Bucks County, Pennsylvania, closely resembles the aftermath of the Crimean War. Crammed with most of the *objets d'art* enumerated above and then some, the studio is occupied by the sculptor for the major part of the day; he spends the rest with his wife and two daughters. On the

Continued page 8, col. 1

'Strangelove,' Cherbourg, Win Highest Honors

by John Cocks

It was, really, a mediocre year. Beginning well enough with Stanley Kubrick's exciting *Dr. Strangelove*, things seemed slowly to degenerate until last month when they achieved an almost unbelievable nadir. December is usually a time when distributors book their best films into theatres like so many proud parents stuffing Christmas stockings, but this holiday season saw an appalling lack of good, or even amusing films, *Goldfinger* being an exception for which I am resignedly grateful. *Nothing But a Man* was also released during the latter part of December, a good enough film, I suppose, but one that would not receive even a second glance if we had had a film season that could be called, with no effort at charity, reasonably healthy.

So most of the films on this list have long since played the last of the big circuit theatres and the musty neighborhood art houses. Several friends have told me that this list is incomplete, since I have not seen a half-dozen or so likely candidates. I freely admit this, and make no claim that I have compiled the definitive appraisal of the year's cinema. Still, the film which most everybody had in mind was *My Fair Lady*, which I have not seen and which I have not made any immediate plans to see. Several years ago, much against my will, I was seized and taken by force to see the stage production, which I disliked. Since no proof has been furnished that the film production is substantially different, it may be assumed that I would dislike it fully as much, possibly more, since more money was lavished on it.

At any rate, the list, which (after the first three or four selections), is arbitrary, more or less, according to the order in which I remember the titles. Any inquiries about the usefulness or efficacy of such a tote-board system of rating should be addressed to the editor; I can only say that such a process strikes me as rather haphazard at best, but must add, too, in all humility, that I enjoy doing it.

1. *Dr. Strangelove* (Kubrick)
2. *A Woman is a Woman* (Godard)
3. *The Soft Skin* (Truffaut)
4. *The Luck of Ginger Coffey* (Kershner)
5. *Freaks* (Browning)
6. *The Silence* (Bergman)
7. *The Long Ships* (Cardiff)
8. *Nothing But a Man* (Roemer)
9. *The World of Henry Orient* (Hill)
10. *That Man from Rio* (de Broca)
11. *Goldfinger* (Hamilton)
12. *The Servant* (Loosey)

Whatever may be unexciting about the best films of the year certainly cannot be applied to the worst. One thing you can say about the movies without fear of contest, their worst is never mediocre: when they are bad, they are bad with a vengeance. (I am unwilling to risk at this time a statement that the movies are at their best when they are worst.) If you are the kind of audience who peruses film criticism anxiously searching for someone to disagree with you and insult your standards, if you anticipate the regular slaughter of a few of your currently sacred cinematic cows, then this section, dear reader, is dedicated with affection and antagonism to you.

1. *The Umbrellas of Cherbourg* (Demy)
2. *Marnie* (Hitchcock)
3. *The Fall of the Roman Empire* (Mann)
4. *One Potato, Two Potatoes* (Pearce)
5. *Seven Days in May* (Frankenheimer)
6. *What a Way to Go* (Thompson)
7. *The Pink Panther* (Edwards)

8. *Youngblood Hawke* (Daves)
9. *Girl with the Green Eyes* (Davis)
10. *Zulu* (Endfield)
11. *Kiss Me, Stupid* (Wilder)
12. *Cheyenne Autumn* (Ford)

A few words, first of all, about the Demy film, since it is new and, since, surprisingly enough, it has received a good deal of favorable and even enthusiastic comment. One of the more agonizing memories of my childhood is Jahn's, an ersatz Gay-nineties' ice cream parlor which served a walloping eight dollar sundae called a Kitchen Sink, large enough to serve six or seven people. A Kitchen Sink consisted of a single scoop of every flavor of ice cream you can possibly think of, syrup to match the ice cream, bananas and various other kinds of fruit and excessive amounts of whipped cream, decorated with thousands of hallucinatory rainbow sprills and the usual cherry bursting with artificial juices, all served in a gleaming silver bowl that resembled a Broddingnagian commode. Placed on the table, it was annoying to contemplate and a kind of adventure to eat: after two or three spoonfuls, you generally got quickly and violently ill. *The Umbrellas of Cherbourg* is just such a confection, an outrageously epicene creation in which every sentence of dialogue is sung to no apparent purpose. When I stumbled up the aisle after half an hour in search of some fresh air, Nino Castelnuovo, the vanilla-with-hot-fudge leading man, was moaning musically:

"My draft notice came today/The situation in Algeria is terrible" to the heroine, an attractive cherry named Catherine Deneuve, who trilled in reply something like, "Oh, Jean, how shock-eeeng." Miss Deneuve and Mr. Castelnuovo are trapped along with Anne Vernon (two scoops of peppermint stick), March Michel (a slice of banana and pineapple sauce) Ellen Farner (tutti-frutti) and several nauseatingly colorful umbrellas (heavy on the sprinkles) in the viscous syrup of this revolting concoction manufactured by soda-jerks Jacques Demy, who wrote and directed the thing, and Michel Legrand, who composed the music, probably on a ukelele. Tone deaf, oily adolescents will love it, and Good Humor Men will certainly be pleased.

Three of the films on the list were directed by people who once would have known better. Hitchcock's *Marnie* was a fatuous, pseudo-psychological study so obvious in construction, so sloppy in execution that I cannot help but doubt that Hitchcock did really direct it. Wilder's *Kiss Me, Stupid* was a nasty, smutty film in which no character was treated with the slightest bit of sympathy or understanding, and Ford's *Cheyenne Autumn*, visually beautiful—as are all of his westerns—indulged all of the director's sentimentality of characterization and ideology, which, blown up onto a giant screen, become three times as discomforting.

For those who relish the inevitable movie cliché, the year offers two almost archetypal examples, one of the dialogue trying to be important, the second, trying to be clever. In *Cheyenne Autumn*, an Indian named Spanish Woman (Dolores del Rio, incidentally) rushes over to Carroll Baker, who, in an incredible perversion of type casting, appears as a Quaker schoolmarm, and says, "Chief is angry with my son, who fired first shot." Replies Quaker Baker, raising her eyes toward the Panavision heaven, "Does it ever really matter who fires the first shot?" That would be a hard one to beat, but Rod Serling, even before *Cheyenne Autumn* was released, managed to with no apparent effort at all. (Well, after all, he's Rod Serling.) In *Seven Days in May*, Ava Gardner slinks over to Kirk Douglas, who has been exercising his cleft for over an hour trying to get information out of her about Crazed General Burt Lancaster, and wheezes seductively, "I'm going to give you two things: a steak, medium rare; and the truth—which is very rare."

Maybe it wasn't such a mediocre year after all.

Come Within One Point Twice

LORDS NEARLY UPSET AKRON

by Howard Price

Collegian
Sports

The Kenyon Lords had their finest hour in defeat Tuesday night, succumbing to the Akron Zips, 68-59. Seeking revenge for their humiliating 126-43 loss to the Zips last year, the Lords played aggressive top-notch ball with Akron to turn what started to be a rout into an almost victory.



PARMS HITS — Terry Parmelee, overall high scorer for the Lords this season, hits another jump shot against Akron last Tuesday night. Dick Fox (extreme left) heads for the rebound.

Coming twice within one point of the fifth-ranked small college team, the Lords were on target more often than any other game this season. The team's combined shooting average rose to a remarkable 47 per cent. Dick Fox hit seventeen points for high scoring honors, while Terry Parmelee and Woody Wowczuk each chalked up eleven, and John Lynn flipped in eleven.

ABANDONING their usual zone defense, Kenyon relied on a man-to-man coverage to befuddle the Akron squad. The Zips, distressed by the tenacity of the Lords, quit running plays after to the first two minutes of play, and lapsed into a free-for-all offense. This is exactly what Coach Harrison had hoped for, as the Lords settled down to wait for the best shot and to force the Zips to play their brand of ball.

The first half saw the Lords pull within five points after being down at one point, 22-9. Fox and Wowczuk were especially hot under the basket as they penetrated the Zips' 2-3 zone defense. Parmelee couldn't seem to miss from the outside, while play-makers Lynn and Doug Morse were seen every where on the court, zipping in and out, working the ball to Fox.

THE LORDS were even more fired up as they raced out of the dressing room for the second period of play. As Fox cleaned the boards and continued to hit, Wowczuk, Parmelee, and Lynn retained their deadly accuracy. With less than six minutes gone in the half, the Lords had narrowed the margin to one point twice, 44-43, and 46-45.

Kenyon met with a couple of bad breaks, though, on dubious out-of-bounds calls, which seemingly slowed their momentum. Twice, when Zips zigged when they should have zagged, the referees failed to notice. Akron scored on both plays, took a commanding lead, and swept the game into the record books with a nine-point margin.

QUERIED after the game, Coach Harrison lamented, "Dammit, we wanted to win that game. Dammit, we were going to win that game. Dammit."

"They're an awfully good club, they're fifth-ranked, and we did well, but a loss is still a loss."

War Ball, Cont'd

model of a C-14 Starlifter Jet plane, a mannikin in a space suit and a satellite.

Both Commander Reynolds and Advisor Colonel Charles Davis, of the Arnold Air Society, Kenyon's honorary Air Force R.O.T.C. organization, have suggested that students procure dates as a way to make their weekend more enjoyable.

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KENYON No. 1?

By Howard Price
Collegian Sports Editor

WHILE our mail bag may not be as large as say, that of Red Smith, sports editor of the New York Herald Tribune, we still get a few interesting letters, like the one we received early this week. One of our more avid readers sent us a clipping from the McClain Grocery Company's newspaper, Signal, which was entitled "Food for Thought". The wag who wrote this particular article had searched football scores of college games over the entire U.S. and constructed a rating system by comparing teams' victory margins over other college squads.

ADMITTEDLY this reasoning is fatuous, but we were fascinated by the possibilities that just for fun we applied it to our own college team, the Lords. Here's what we got:

Otterbein whipped Kenyon and Hiram by 22 point margins. Now this would indicate that the Terriers and the Lords were equal in power. However, Hiram went on to outman Oberlin by 17 points. Since Kenyon rated on a par with the Terriers, Kenyon would also have to be 17 points better than the Yeomen. Oberlin lost to Muskingham by only 10 markers, thus giving the Lords a handy 7 point edge over Muskingham. Now, Akron lost to Muskingham by only 11 points, which would, of course, make Kenyon a 18 point favorite over Akron U.

FORTUNATELY, WITTENBERG was not on the Lord's schedule. Wittenberg only sneaked by Akron by a margin of 7 points, when Kenyon rated an 18 point margin over Akron. In all fairness Kenyon must be rated 11 points better than Wittenberg, who rolled over Heidelberg by 40 points. Had Heidelberg met the powerful Kenyon eleven, there would have been a 51 point spread in favor of the Lords.

Baldwin-Wallace could only manage a single point victory over Heidelberg; therefore they must be rated 50 points weaker than the crushing forces of Kenyon. B-W did, however, come within 20 points of beating Youngstown. The indomitable Lords, then would potentially be able to stomp Youngstown by 30 points. Youngstown fell to Central Michigan by 5 points, therefore establishing power-laden Kenyon with a 25 point spread over the Central Michigan team. Not to be denied, Central Michigan blasted Western Michigan, who later came back to defeat Ohio University. The combined scores of these games indicate the Lords would hold a 42 point edge over Ohio U.

WHILE LACKING Kenyon's power, Ohio U. was able to knock off Miami of Ohio, after the Redskins had nipped the Big Ten's Northwestern by a 28-27 score. Northwestern only knocked off Indiana by a single point. Even with 44 points in potential offensive power than the Lords' undeniable football machine, Indiana victored over Michigan State by 4 points.

Now adding up these scores we see that Kenyon is a decidedly 51 point favorite over Michigan State. However, here is the Clincher, Notre Dame could only muster a 14 victory over MSU. Thus, the Lords replace Notre Dame as the Number One Team in the nation by a three touchdown margin.

We realize that the newly crowned Lords failed to win a single game last season. However, we feel that Kenyon's dismal record is hardly a reflection on the players or coach. Instead, we chalk it up to poor scheduling, for it is obvious from the above evaluation that had the Lords played Ohio State, Texas, Notre Dame, Alabama, Michigan, etc., they would have gone unbeaten.

Lords Seek to
Ice Puck
Championship

By College News Bureau Vernon Academy,

The Kenyon College Hockey Club opens its 1965 season Saturday, Jan. 23, when the skate squad travels to Oberlin for a 3:30 p.m. contest against the Yeomen.

NOT OFFICIALLY recognized as a varsity sport by the College, 25 students are members of the club which has nine contests scheduled in January and February. Coaches of the squad are John R. Knepper, Assistant Director of Admissions and assistant to the vice president, and Donald Martin, dean of boys at the Mt. State Rink, Columbus.

Calder, Continued

occasion of his first major show, at the Pierre Matisse Gallery in New York, the *New York Journal American* whimsically speculated: "He looks like a gentle Stalin at a fancy dress ball. Suspenders made of *fil de fer* hold up his pants, and he is said to sleep on sheets of corrugated iron."

Despite persistent lampoons of this order, Calder remains the serious artist that he was when he returned from France in the mid-thirties. At that time he was condemned by the critics as an absurd Francophile. A close examination of his works repudiates this charge. His mobiles bespeak of a typically American pureness of invention. The most conspicuous characteristics of his art are those which have been attributed to America's frontier heritage by the historian Frederick Jackson Turner: "... that coarseness and strength combined with acuteness and inquisitiveness; that practical, inventive turn of mind, quick to find expedients; that masterful grasp of material things ... that restless, nervous energy ... that buoyancy and exuberance which come with freedom."

He comes by his Americanism not only through historic but genetic inheritance as well. The patriotic monuments of his grandfather, Alexander Milne Calder, still dot the landscape of Phila-

delphia, the nation's birthplace. Calder was born in this city on July 22, 1898. His early years were spent in an artistic environment. Both his father and grandfather were active in art circles, and his mother supplemented the family income by doing portraiture. Trained as a mechanical engineer (Stevens Institute of Technology), Calder quite early deserted this profession, but later integrated the rigid formalism of the engineer with the loose spatial concepts of Miró and others to produce his indigenous art form.

Though "Vertical White Frame" was valued at \$500 on its installation, it is probably worth considerably more today, for Calder's mobiles and stabiles command prices in the six figures and even higher as a result of the Guggenheim retrospective. A frugal but fun-loving bear of a man, Calder once a year collects half of his profits, travels to New York where he calls thirty or forty of his friends to a party at a restaurant he has cleared out for the night, gets royally drunk and indulges his curious fondness for dancing by grabbing his friends one by one in a massive embrace and harshly propelling them around the dance floor. Back in Bucks County by the next day, he perches on a tree stump and assembles mobiles and stabiles with his rare, delicate touch.

Collegian Sports

Kenyon Out-Foxes Fenn

by Skip Backus

Coach Bob Harrison's cagers delivered a late Christmas present to any fan who wandered into Wertheimer Field House last Saturday night. The Lords posted a convincing 81-71 victory over the Fenn Foxes and at times showed a potential for developing into a fine ball club.

The key to the Kenyon victory was hustle. Combining spirited team speed with the rebounding of John Lynn and Dick Fox into a fast-break offense the Lords produced not only points but also cheers from spectators unaccustomed to such Kenyon prowess. The defense held Weldon Kytte, Fenn's star, to only 19 points by continually sagging and double-teaming the big center whenever he had the ball. Although other Foxes were left unguarded the Lords recovered quickly, forcing hurried shots and poor passes.

LYNN LED the Kenyon offensive punch with 23 points, Terry Parmelee netted 16, while Harley and Wowczuk had 12 and 11, respectively. Four players in double figures indicates team balance in scoring. A 41% team shooting average also shows a

vast improvement over earlier Lord efforts. After eight games a definite improvement can be seen in this year's team. Lynn has developed a fine eye; besides being a capable scorer he is a team leader among a group of essentially young and in experienced hoopers. Fox is developing into the big rebounder that Kenyon needs if they are going to continue fast breaking. The team as a whole shows improved hustling and shooting ability. THESE IMPROVEMENTS cannot overshadow Kenyon's major fault. Against Fenn the Lords had 19 turnovers, about twice as many as a successful team should have. The schedule becomes more difficult as the year progresses and sloppy ball handling could be the difference between victory and defeat in later games.



ABOVE — Dick Fox, No. 32, outjumps Akron's 6'8" center, Bill Turner No. 43 as the pair go up for a rebound last Tuesday night. Fox swept high scoring and rebounding honors against the Zips as he tallied 17 points and 8 takedowns. LEFT — No. 31, Paul Crawley, hits an over the shoulder layup against Fenn last Saturday night. Looking on are Lords Art Hensley, No. 33 and Doug Morse, No. 14.



BG Dunks Kenyon in Home Opener

by Mark Savin

In the first home dual meet of the season Kenyon's swimmers under their new coach Dick Russell were thoroughly dunked last Saturday by a strong Bowling Green team 77-18. Kenyon could not muster a single first place and captured only four seconds. JOHN MILLER broke the old 200-yard breaststroke meet record of 2:31.9 by a tenth of a second, but followed the Falcon's Wood who set a new pool and meet record with an outstanding time of 2:23.6. Freshman Doug Hutchinson in his first collegiate meet finished second in the 100-yard freestyle

with the good time of 54.8 behind BG's Stout who took the event with a time of 51.8. Another second came in the 50-yard freestyle where Bill Watkins was touched out by Smith of Bowling Green with a winning time of 23.7. Kenyon's final success came from frosh Carl Diehl as he splashed his way to a second in the 200 individual medley in a quick 2:16.4. BOWLING GREEN took the 400-yard medley and set another meet record in the process in 3:57.6. The freestyle relay provided the best race of the afternoon as Charlie Evans, Gordon Ruff, Watkins, and Hutchinson just missed catching the Falcon swimmers. Otherwise, things look rather dismal for the Lords. Ted Arnold who took the butterfly event in this meet last year had to settle for a third place as Bowling Green's Rees joined his teammates by setting one more record in the fine time of 2:15.4. JIM YOUNG who holds the Kenyon varsity record appeared far off form as he finished third in the breaststroke, and sophomore Tim Holder had one of his worst days since donning his purple trunks by failing to place in either the 200 or 500-yard freestyle.

by Bill Seymour

"It's going to be a good ball team," is Coach Bob Harrison's appraisal of this year's basketball Lords. Based mostly on their recent play, his optimism is due to the team's promising showing in the Union College Christmas Tournament and Kenyon's Saturday night victory over the Fenn Foxes. The Lords played three games at Union as they squared off against St. Laurence, Alfred, and their hosts, losing the first two but winning the last. ST. LAWRENCE was the first to meet the Gambier team and they took the Ohioans' measure, 63-53. The Lords' offense consisted almost entirely of 6'3" Terry Parmelee as the rookie forward hit 9 for 19 from the floor, plus four free throws for

Lords Win First in Holiday Tournament

22 points. Kenyon next took on Alfred in a heart-breaker that saw the New York team edge to a 77-74 victory. Again a freshman took scoring honors. Dick Fox hit 20 points and pulled down 18 rebounds before fouling out. IN THE FINAL tournament game Kenyon defeated Union easily, pulling away in the final half to a 77-63 win. For the second time Parmelee was high, this time with 23 points, but co-captain John Lynn was right be-

hind him with 20 points. Fox threw in 17 points. Kenyon shared their 1-2 record with Alfred and Union; St. Lawrence alone fared well, winning all three of their matches. LYNN whose 23 points in the Fenn game was his career high, also looks forward to a good season. "Although we may not have any more potential than last year—the squad is too young to have the needed experience—we're playing together much better and aren't bothered as much

by injuries." Will the Lord's do better than last year's 4-17 record? "I don't see how we could do any worse," was Lynn's reply. As to the contribution by the two freshmen starters, Fox and Parmelee, the Lord captain was enthusiastic. "PARMELEE is providing us with a big scoring punch and Fox is capable of scoring much more than he does, as well as helping out on the boards. With a couple of years' experience, those boys should really be something."

Coach Harrison reiterated what Lynn said, adding praise of sophomore Gene Harley whom he feels "does a lot of things that aren't obvious." He also lauded Paul Crawley for the rebounding he has done and pointed out Doug Morse's improvement since getting into basketball trim. Talking about various topics, the Coach pointed out the rising shooting percentage (over 50% against Union) and the success of the fast break against Fenn as indicative of the general improvement. FINALLY, queried as to whether co-captain Ken Klug, out with a shoulder ailment, will see action, Harrison had this to say: "I know he's itching to get out and play but he's naturally concerned over his shoulder—it's entirely up to him."

"Bartleby the Scrivener;" Festival at Oberlin

by Michael Schiller

The world premiere of the Walter Aschaffenburg opera "Bartleby," based on Melville's short story, was the motivating occasion for a recent Conference at Oberlin College. Upon our arrival at the Warner Concert Hall, a beautiful room with an imposing set of organ pipes in the background humbling almost any speaker, Mr. Madden, Bill Wissman, and I met Mr. Donald M. Fiene, a friend of Mr. Madden from the University of Louisville. Without a chance for a more elaborate introduction we hurried to hear D. Henry A. Murray, an Emeritus Professor of Psychology at Harvard University, speak on "Bartleby and I." "I" — who is this "I?" — the lawyer, Melville, the artist in general, the reader? For an hour and fifteen minutes we listened to Dr. Murray try to give us his interpretation of the various critical schools of thought on this topic. In a verbally facile and cute but altogether superficial way he presented a dialogue with such allegorically fascinating characters as Biographer, First Critic, and Second Critic, giving watered down versions of what have been interesting theories.

Still hungry for knowledge but more hungry for a cigarette Mr. Fiene, Bill, and I left Dr. Murray to his own devices (trying to handle an unsatisfied Mr. Madden during the question period) and stepped outside. Here Mr. Fiene held us with the first new idea we had heard so far. In a synopsis of his bibliography he outlined what seemed to be the major flaws in the ninety odd previous interpretations of "Bartleby." Then, interrupted only by our frequent questions, he gave an account of his own theory as set forth in his paper "Bartleby the Christ: Bartleby is Christ. What a new and wonderful reading of a story that has troubled critics for a century! and now, back at school, studying the paper in detail I find Mr. Fiene cannot be mistaken. Bartleby is the living Christ, come back for

the second time to confront the lawyer; come back not in robes and performing miracles, but in a guise which would hide Him from those who do not love Him with all their heart; come back in a guise obvious to those who love Him with all their heart; come back for the last time. The poor lawyer — as Bartleby says to him in what I take as the central line of the story, "Do you not see the reason for yourself?" — cannot see; His Second Coming will not be announced. The poor

lawyer — a good man, with human compassion — and the fearsome Christ who does not want the love of one man for another but all love.

With this additional interpretation to work with we re-entered Warner Hall to hear Walter Aschaffenburg speak on "Bartleby: Genesis of an Opera." I suppose everyone reading the story and being told it was to become an opera would exclaim, "Impossible!" For as Aschaffenburg explained, the difficulties are myriad: the action is very limited, there are no female characters and no possibility for any sort of love interest, the dialogue is scanty, and the story is very short. Nevertheless, he began work in 1955 from a libretto by Jay Leyda. He intended to overcome or at least by-pass the major problems by the use of such subtleties as precise lighting, accurate casting, and excellent staging. This we had to see.

We cordially accepted an invitation to the Society's cocktail party at the Oberlin Inn. While Mr. Madden wandered off to corner Dr. Murray for a few more specific answers, Mr. Fiene, Bill, and I talked with Mrs. Vincent, wife of the secretary of the Melville Society. Conversation ran like this:

Mrs. Vincent: "Do you like Melville?"

Bill: "Oh, very much!"

Mrs. Vincent: "Do you like him because he's a popular writer or because he's a great writer?"

Bill: "Because he's a great writer."

Mrs. Vincent: "Howard dear, I'd like you to meet two Kenyon students who like Melville because he's a great writer."

Mr. Fiene presented his thesis to those of the company who seemed interested but the best response he received was, "Well, it's interesting all right . . ." and then more of, "Isn't 'Benito' a simply charming story?" He left for Louisville after the party.

Following a leisurely dinner, the opera started at 8:30 with the lawyers prologue. The part was played by Melvin Hakola, a baritone of magnificent voice, who opened with a completely extraneous monologue and set the stage for the rest of the opera. All of Mr. Aschaffenburg's difficulties came true in two hours. What should have been intimated by careful staging was sung in ponderous passages lifted straight out of Melville; the lighting upon which Aschaffenburg placed such emphasis was misused in every important scene; Bartleby was played by a boy who looked fifteen, a very young Tony Perkins; The Wall, the two walls, light and dark, which play such an important role in the story were ignored; and even if one could not ask for a good interpretation, the humor was grossly overplayed, much as in a nineteenth century melodrama. The music was at times brilliant taken for itself, but more often mismatched to the libretto and action. A truly disappointing night at the opera to a packed house.

Early the next morning we attended a lecture by George Stone and a showing of his version of "Bartleby." Mr. Stone of the University of Washington is probably best known for his book *Novels into Film*; his lecture covered the difficulties of interpretation of the story and further complications of shooting a low budget film. The movie itself lacked the technical amenities of a Hollywood production but was adequate and never attractingly imperfect. Typing the lawyer was a good though never fully cognized the problem Bartleby presented to him. The latter was a bit surly in his "I prefer not to" I would have it, though generally the theme of the lawyers complete commitment to Bartleby was evident. The lecture and showing were poorly attended. Mr. Aschaffenburg came in late.

Collegian Redecorates

The COLLEGIAN is in the process of redecorating its Hall Tower Suite of offices. Furniture has been purchased including a new desk, editing typewriter ribbon. The walls, an ugly shade of brick, are repainted in Wedgewood. Mr. Bergh, who selected the shade as his first official assignment, commented, "It was a difficult decision to select Wedgewood, my favorite — Hyacinth — the opinion of my advisors, Messrs. Cocks and Witz, prevailed."

The staff awaits the appointment of Business Manager Samuel before proceeding with its

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